Mavrigi

Mavrigi is a song cycle typical for musical traditions of Bukhara, and has its own distinctive features and performance style. *Mavrigi* songs are performed by women-*sozandas* or men-*khonandas* in accompaniment of *doira*. It initially emerged and got widespread on the territory of Bukhara Emirate in the Middle Ages (in the XVI-XVII centuries) as a distinct type of music creativity of Iranian people. Later on, it became popular among Uzbek and Tajik peoples.

The term "mavrigi" is derived from word "mavri", which is used in relation to Iranian peoples, who came to Bukhara from various parts of Khorasan (mainly from Marv, Turkmenistan) at different times and settled. Music-related creativity of Iranian peoples became quickly widespread among population of Bukhara. Consequently, it got improved and changed under influence of local traditions. As a result of these, *mavrigi*, a new musical style in singing practice, emerged.

Mavrigi is a cycle of folk songs, which intensively evolved in Bukhara during XIX and beginning of the XX centuries. These types of songs were mainly accompanied by playing on *doira*. In addition, these types of songs have a couplet form, are very laconic and emotional. Their typical features are: singing in a small range, existence of recitative-melodious. Poetic texts (for the most part, these are examples of folk poetry), which are used in these songs, are mainly in the form of distiches or quatrains. Sometimes, poems in the form of pent-stich ("mukhammas") are declaimed in *mavrigi*. Another feature is presence of an improvisatory musical and poetic text. As a rule, in *mavrigi* there is a first (or lead) singer who begins

singing a song, while the others sing along the verses or words-refrains. *Mavrigi* opens with a part called "Shahd", which is a small song of songful-lyrical, improvisatory-recitative nature, and which is based on the poems of Hafiz, a classicist of oriental poetry. Then, as the singers move from one song to another, the tempo gets accelerated with songs becoming more cheerful and energetic. Traditionally, the songs have different contents; but mostly relate to love-related and lyrical themes.

Mavrigi songs represent an artistic piece in which it is possible to observe a change of emotional and spiritual state. Also, performance of a song is accompanied by dances. By the end only rhythm-*usuls* on *doira* are performed – "Zangbozi" (literally, "playing Zang", i.e. "dance"; "zang" is a little bell or hand bell. It represents a percussion instrument in the form of a bracelet with jingle-bells).

Main parts in *mavrigi* songs are called *Shahd* ("Sweetness"), *Gardon* ("Progress") and *Furovard* ("dénouement"), which are organically connected with each other as a chain. Introductory part, "Shahd", begins with singing of lengthy lyrical songs of improvisatory nature. This is followed by songs of different characters (such as *Yakkazarb, Daromadi Chorzarb, Corzarb, Gardon*, etc.), which have their own tempo and rhythm and which remind of a small poem. In it, the songs of lyrical and dramatic character, acquire peculiar harmonious fusion, which gradually leads, to the beginning of emotional raise. In *Gardon* a change of various spiritual states is observed, while songs are performed impetuously and impulsively (*Maydakhoni, Mayda ghazal, Mukhammas*, etc.). The structure of songs is laconic, and is diverse in terms of internal as well as external tempo and rhythm. The melodies of these songs evoke somewhat an elevated emotional state. *Furovard* represents a culmination part, in which songs are rhythmically more energetic and lively, and *usuls* of *doira* are more complex.

Outside its traditional context *mavrigi* is also part of the repertoire of the professional music and dance groups such as «Zebo», «Lola», «Ganjina» and ethnographic song groups or «Qaratogh» in Tursunzoda city, «Nasimi Qratagoh» group in Shahrinav district and «Bonu» in Panjakent. The *mavrigi* singing is also accompanied by dances, which is performed by both male and female dancers.